

# KONFLIKT IN THE KING

Issue 10

WHEN PICTURES AND SOUND COLLIDE THERE ARE FATALITIES

## The Undiscovered World of William Beaudine

*The cut-and-paste director whose films haven't made it to video and DVD*

A couple years back the fine folks at *Something Weird Video* found and released a very rare Ed Wood pick entitled "Necromania". This unique "Adults Only" pick was originally acquired, from what I was told, at a garage sale. Ed Wood fans happily slapped down their hard earned cash to rent (or just see) this lost relic. This one-day wonder is missing its first 10-15 minutes, but it still offered closure to the Ed Wood fanatics who may have wondered all these years if it was any good. (Actually, it's not THAT bad. But still not half as good as the Ed Wood-penned "The Cocktail Hostesses", my personal fave!)

Previously undiscovered work by a certain director is like opening a Kinder Surprise egg. The funny thing is, with many cult directors there's always something that might be lost. Most directors have films that they don't want you to see, or on the other hand, films that have just been lost along the way. It's strange that in an age where we just expect every film to be readily available, there is still a wealth of unseen material from almost every director.

Born January 15<sup>th</sup>, 1892, William Beaudine directed almost every type of picture. He went from doing films like the Mary Pickford classic "Sparrows" (1926), considered an absolute classic of that time period to Bowery Boys flicks such as "Ghosts on the Loose" with Bela Lugosi (1943), to episodes of "The Green Hornet" (1966). If any director ever had a diverse film career, it was William "One Shot" Beaudine.

Beaudine earned his "One Shot" nickname by rarely consenting to a second take for anything. But looking at his work such as the film "Second Chance" (1950), Beaudine seems to let the actors play out scenes, spares the cut-aways, and makes sure the shots are tight medium shots. It reminds one of an approach that Andy Warhol would later take. Point, shoot, and let everything play out!

Like Beaudine's exploitation classic "Mom and Dad" (1945) which has the watered down moral message (and was distributed by Kroger Babb who made oodles of money off people who wanted to see live childbirth onscreen and



William Beaudine's stalker-epic "Claws of Death" from 1942. Still unreleased.

graphic VD footage) "Second Chance" (1950) runs along the same lines. "Second Chance" was bankrolled by the Protestant Film Commission and Beaudine carried his craft from the movie house, to the grindhouse, to God's house. Both films are "message movies".

"Second Chance" begins with a cranky woman going to the doctor's office and finding out that she's got a "terminal disease" - she

then recalls her life as to where she went wrong. Of course, the message is that if she had attended church more often, she might not have come down with the mystery disease. Just like "Mom and Dad" or even Beaudine's "Devil Bat", actions equal consequences. It has little to do with fate!

Fans of obscure cinema have gone gaga over the latest lost treasure found in recent years of Ed Wood or George Romero (speaking of THERE'S ALWAYS VANILLA). Sadly, William Beaudine's film work hardly is mentioned. Even

after receiving an honour of a nomination for "Worst Director of All Times" in the splendid book "The Golden Turkey Awards", the oeuvre of Beaudine has not received its cinematic due.

Someone needs to do a book on this guy! If you're thinking about picking up the Beaudine film collection on tape and DVD, think again. By looking on the imdb, you can see the first film Beaudine made (1915's "Almost a King") to his last in 1976, and your research will mean you'll do more detective work than a cinematic John Walsh.

How many films you ask? 256! That's insane! But the thing that's most fascinating is that possibly only one-tenth is on some form of home video format.

What is on video speaks volumes of the man and his work. Make it a double feature and rent "Sparrows" along with the uber-tacky "Bela Lugosi Meets a Brooklyn Gorilla" and try to imagine that they came from the same director.

Many directors have had a majority of their works discovered by home video, retrospectives, and "grey market video". All I can say is when others see the light and realize the spectrum of Beaudine material, and if even one is presented each year, we will be entertained for a long, long, LONG time.

***"Beaudine earned his 'One Shot' nickname by rarely consenting to a second take for anything."***

# SKRATCHEZ FROM THE D MAN

Isn't it great when someone puts faith in you ALMOST out of the blue?

Don't get me wrong. I love showing films and I love writing. But spiritually "winning the lottery" for me is being behind the camera. I'm always the happiest there. Actually, I'm a horrible cameraperson, but doing interviews or directing has always been my passion (and what I studied).

Ricky J leaves a message on my machine telling me to call him ASAP. I dial him up and he asks if I have any interest putting together an EPK (electronic press kit – a mini-documentary) for an up and coming female R&B group called "Addictiv", and asks could I get a production together THAT weekend. Fuelled on adrenaline, I hired my cameraman, secured the date of filming, and met up with everyone the day before shooting.

The day of shooting I check my dossier and have some rough storyboards I've done, and my questions prepared for the girls, Ricky, and the guy who helped in creating the sound. On the streetcar to the location, I explain to Bennett what I like visually, and what's a "no-no" in my books (shaky early 90's camerawork), and some editing concepts I have.

I was so nervous just as we got to the somewhat upscale studio location, but dealing with the production elements just made me feel like I put on an old favorite pair of slippers. It just felt right. And to think that after so much "Oh Dion, we should work together!" that finally someone puts their money where their mouth is might not be the best Xmas present under my tree this season, but the best present I got all year.

Hopefully we will be screening "Addictiv Personalities" (the film I made) maybe before our next screening, the INCREDIBLE trailer festival "Dion Conflict: Trailer Trash!" on February 21<sup>st</sup> at the Royal Cinema. You WON'T want to miss this festival of the best and worst 35mm trailers of all time. And if one sucks, another one hits the screen in minutes!

Happy Holidays and may all your dreams come true in 2004! Cheers!

Näin Suomen ja se oli läpi typerien  
Kanadalaissilmien!



Hullu kanadalainen ihmettelee maailman menoa. Nelisivuinen newsletter.  
Yksi nro 60 sentin postimerkillä. Kaksi nroa 90 sentin postimerkillä. 1.30  
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## KONFLIKT IN THE KINO (#10) (December 2003)

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To be added to the CONFLICT ARCHIVES  
e-mail list or to comment/argue on KITK or  
to send me vegan sweets recipes, bootlegs  
of live "Mariska" concerts, or a VHS copy  
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Holiday cheer and thanks to: Stephe Perry,  
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All the guys from EQUALIZING X DISTORT,  
Pekka Malninen, Skip Elsheimer and hey,  
thank U too!

This issue is dedicated to XL5 (not that Gerry  
Anderson thing, but the Finnish boyband  
that broke up)

### 3 QUESTIONS

## The septic ideals of CINEMA SEWER

### Robin Bougie's zine will turn you tidy bowl blue!

*CINEMA SEWER has been like the "whack a mole" game in my life, popping up when I least expect it. Robin Bougie is the Vancouver native who publishes this comic formatted zine that has a heavy emphasis on classic adult cinema, along with a peppered blend of Psychotronic cinema. Bougie handwrites the whole thing and seasons it with his unique comic drawings. Sometimes I find it engrossing, and sometimes just gross. But there's always something in each issue that makes me go, "Well, that might be cool to see!" Robin seems to also believe that ALL cinema genres (even adult) are important. So we flushed him out of the cinema sewer, to ask him the 3 QUESTIONS...*

**KONFLIKT IN THE KINO** / (Dion Conflict): QUESTION #1:

**In regards to CINEMA SEWER and when it places a focus on "adult cinema", do you find that you take it from a standpoint (that the adult genre) has some historical meaning within the film medium, or do you take the stand that it's stimulating material, and the focus is more on the effect of viewing adult material?**

**Robin Bougie:** Both I suppose, but more of the former. I'm aware that different things turn people on, and a review that focuses entirely on how stimulating or "hot" any given film is would grow pretty tiring and lame for anyone with sexual tastes different than mine. The history and back stories about these films and the characters who created them is where the real story lies, but history alone reads pretty dry without some sort of personal approach. It's not really an exact science or anything, but I think you see what I mean about needing a balanced approach on this stuff. At the end of the day it's footage of people humping, so a sense of humor and a strong vocabulary consisting of plenty of naughty words and ribald metaphors come in handy as well.

**K.I.T.K. QUESTION #2:**

**What snowballed the interest for you to combine your comic skills and the "off the beaten path cinema"?**

**Robin Bougie:** I've been self publishing my own comics since 1992 when I was 19. At first just 125 copies of some pretty amateurish teenage angst stuff mostly dealing with anti-censorship issues. I've always been a movie geek as well as a comic book nerd, but in the late 90's the movie stuff became a real passion, and the comics got left behind for the most part. I still love to draw, and do so everyday. Sequential art is such an incredible medium that I'll never turn my back on it - but with a project like CINEMA SEWER (which now has a print run of 1700 copies and sells in stores in 10 different countries) I can use both to try and make an entertaining zine that stands out from the herd due to it's hand-made comic book aesthetic and an abundance of movie-geek ranting and raving dealing with sleazy and unusual films.

**K.I.T.K. QUESTION #3:**

**Let's pretend I fly you to Hawaii. You're blindfolded and taken to a Drive-In where there's a pig roast, poi-poi, and tons of dashboard hula dancers. Adult film star (and someone I necked with, but innocently!) Selina Steele is there, future Canadian PM Paul Martin's there too. Geez, we look around and see Jessica Simpson and her hubby there too! You're pretty shocked. Anyhow, I say "Well well Robin! Doesn't this just feel like the weirdest flick! But speaking of flicks, we're going to view your favorite 3 Canadian films at this Hawaiian drive-in right now!" Could you tell me what 3 flicks we'd be viewing and what might go on that evening (considering we are in Hawaii at a Drive-In with some interesting people!).**

**Robin Bougie:** So you're there too? Hmm... well... That's an odd little fantasy there, Conflict. I'd eat lots of roast pig, because I rarely turn down free food. I'm not sure what poi-poi is, but I'd put some in my pants for later. That would be a lot of pressure to pick everyone's viewing entertainment for the evening, but I think I could keep everyone entertained and concerned with "the new flesh" with screenings of David Cronenberg's VIDEODROME (preceeded by the original trailer which was entirely animated using a Commodore 64), and my favorite Canadian documentary, the anti-porn feminist-propaganda classic from 1981: NOT A LOVE STORY. At that point I'd probably be a little tipsy and would be fighting back the urge to pants both Paul Martin and Selina Steele. I don't know who she is... But that would only aid my resolve to rudely yank on her cut-offs. But I'd probably behave.... because I wouldn't want to piss anyone off. Since I'm calling the

shots, I wanna watch a movie that I've never seen, but have wanted to for years. That would be 1979 Canadian crime-irony-drama THE RUBBER GUN - which was nominated for best screenplay at the 1980 Genie awards - but sadly lost to Ivan Reitman's MEATBALLS. Perhaps at that point we could camp out in front of the giant drive-in screen and drink hot chocolates and do celebrity impersonations. I proudly do a dead-on Kermit the frog, Paul Martin would impress a few of us with his Abe Vigoda, but Jessica Simpson would blow everyone away with her faithful rendition of the entire cast of the "Fat Albert and the Cosby Kids" cartoon series.

*CINEMA SEWER is available at better comic book stores.*



Courtesy: Robin Bougie

**Robin Bougie's self portrait of him holding the pirate version of KONFLIKT IN THE KINO (notice the spelling!)**



## From the Philippines' silver screens to guitar strings...

# Jason Everly can say he's a Filipino movie star and an excellent musician!

*You know you've carved an interesting niche in pop culture for yourself when you create a stir by going to a supermarket in Manila. However, you gotta work to stir up the hype when you return to your native Los Angeles. So goes the predicament of Jason Everly, who starred in the 1997 Pilipino flick "Isang Tanong, Isang Sagot" (English translation: "One Question, One Answer"), a cute flick which has Everly as your token "rich boy falling for the maid". It was a box office smash in that country (along with an Everly track that charted). Meanwhile, Jason is working on his upcoming new album and spends his days manufacturing guitar strings. Jason takes time from being a Filipino actor, musician, and guitar string manufacturer to talk to **K.I.T.K. IN THE KINØ**, and expose himself like a ripe papaya!*

**K.I.T.K. (Dion Conflict):** Jason, my biggest question to you first off is how did you end up in the Pilipino film "Isang Tanong, Isang Sagot"? First off, why don't you tell us about the film and how you got cast in it?

**Jason Everly:** I had a record contract with Polygram Records in Germany and I had just finished my first album. My producer (always the hustler) was associated with a lot of other countries at the time - one of which was the Philippines. So I ended up doing quite a few projects with other artists from other countries - mostly to try and extend the reach of the album. One day my producer calls me over to his office and says there is someone he wants me to meet. The gentleman's name was Vic Del Rosario. He tells me he is head of the biggest record and movie company in the Philippines. We talk for a little while and he tells me that he wants to release my record in the Philippines. Then he says "Oh by the way have you ever done any acting?" I had done a few bit parts on some local independent films, but so has half Los Angeles. He says if the first single is a hit would I be interested in making a movie. Let me think... Of course! To be honest, I didn't think he was serious. This is show biz. You have to take everything with a lot of salt. Anyway to sum up the first single was a big hit and they sent me a movie contract. Sometimes things just work out so different from what you could ever imagine.

**K.I.T.K.:** You and the film's star Donna Cruz in the film do a duet of a song called "Wish". So that song was a bit of a hit there?

**Jason Everly:** Yes, the song "Wish" was, by Filipino standards, a monster hit. I mean we would go out to areas of the jungle to shoot parts of the film, and people in little huts in the middle of nowhere would sing the song to you. It was amazing.

**K.I.T.K.:** After viewing the film, I felt as if it reminded me of a Philippines version of "Maid in Manhattan", or the Eighties flick



"Maid to Order". I like the romantic scene of you and Rizelle working on a banana plantation and you fumbling with Philippines life - carrying buckets of water on your back mixing physical humor along with cultural differences. Did the experience give you a "vibe" for the lives of Filipinos?

**Jason Everly:** Yeah I can see where it would be like "Maid in Manhattan" or "Maid to Order". The romantic comedy with a complete role reversal. All I can say is that I had so much fun learning how to be a "country" Filipino. Seeing how the real Filipinos live out in the country side in basically Third World conditions is incredible, but they are best humored people you will ever meet. I can't say enough good things about Filipinos in general. But I saw some strange things too. Like Papaya trees. They look like they came from a bad episode of the original Star Trek. And durian fruit. If anybody ever offers you a durian, run... do not walk... to the nearest exit. They smell like nothing you ever want to smell again.

**K.I.T.K.:** You also got to do some concerts while in the Philippines. Tell us about those...

**Jason Everly:** Most of the concerts I did were with the lovely and incredibly talented Donna Cruz who was also my co-star. She is already a huge star in the Philippines, so needless to say, a lot of people showed up. Most of the shows we did were in these gigantic shopping malls. I know it sounds weird here, but over there, people don't have much money, so you do these big shows in the shopping malls to get people to buy your record right there or promote your movie. Big stars over there do it all the time. I mean three to five thousand people will show up. One time we were singing and somebody started pushing in the back I guess, and the crowd surged forward and over ran the

stage. Donna and I ducked into this small room underneath the stage and waited until they could clear a path with security. It was a blast.

**K.I.T.K.:** Speaking of music, let's talk about it. First off, your samples off your new album, pardon my language, are fucking excellent. When is it going to be done?

**Jason Everly:** How dare you use that kind of language? But thank you very much for the compliment. The album which may turn into an EP, just to get it released sooner, will be ready by the end of January I hope. But I think that's pretty realistic.

**K.I.T.K.:** Does the album have a name?

**Jason Everly:** The working title I have right now is "The Hard Way"

**K.I.T.K.:** As per my telephone conversation, I was saying that when it comes to your latest songs, you are able to take an idea or concept and visually paint it in the listener's head - which happens VERY rarely. Now, do you feel you are at that state as a songwriter where a thought can translate into lyrics and music easily, or it's still something you're working on?

**Jason Everly:** That is an excellent question. Translating a specific thought or feeling into lyrics and music is not easy. It depends. Certain thoughts or feelings just translate into songs almost immediately. Those are the greatest moments for a songwriter. But some require careful examination, over and over again until the idea is brought to the surface where anyone can understand you. It's always trying to bridge the gap between what you want to say and what the audience actually hears. You are chasing emotions that resonate for everyone.

**K.I.T.K.:** When writing lyrics are you more likely to write about being in love, or being hurt by love?

**Jason Everly:** I write mostly about being hurt by love, but I'm trying desperately to write about being in love. It's actually much harder. At least for me.

**K.I.T.K.:** So, I take it when you do play guitar, it's with Everly strings, right? ;)

**Jason Everly:** If you are going to do the talk, you have to walk the walk. But all the guys I play with use our strings and some of these guys are pretty heavy hitters in L.A. They aren't doing it because they are my friends.

**K.I.T.K.:** What makes a good guitar string?

**Jason Everly:** I love this question. Great material. State of the art machinery. And a lot of experience in the music industry. You got to know what's popular amongst musicians these days. For example, drop tuning is all the rage in the rock world and we were the first to make a line of guitar strings specifically designed to play in lower tunings. D and C# respectively.

*continued on page 8*

# Бопї Бідопїясоґа — Ukraine Idols!

*The Ukraine's biggest band hits Toronto*





It's somewhat baffling as to why Torontonians continue to think we have a great music scene at the moment. We don't! If you look at what played here for most of the past summer, there was a striking resemblance to a K-Tel compilation that just wasn't being pulled off the turntable. Retro, retro, and more retro! I thought I was going to lose my mind. Can we please get some band that comes to town that has done something in the last, say 20 years? Luckily, a poster in the subway caught my eye for the Ukrainian festival in Toronto's Bloor West village. Now, that idea's nice, but I was BLOWN AWAY to see that one of my favorite Ukrainian bands was in town doing concerts in conjunction with the fest. VOPLI VIDOPLIASOVA might be one of the biggest bands to come out of Ukraine and continue to do records that bounce from accordion driven-thrash, powerful traditional driven type melodies, and ska-influenced metal. If that makes ANY sense at all.

It was a beautiful summer night when I checked out their FREE outdoor gig in Bloor West village. For one of the first times in a long time, you could feel good synergy coming from the audience, and even the sky was alive with more stars than normal. VOPLI played a great set as some of the older Ukraine community cleared their seats. Oleg Skrypka, the frontman, happily belted out melodies with his unique, raspy voice. It was great, and I got to go see them again at midnight at the Palais Royale. You haven't lived till you've been in a moshpit with 50 or more rowdy Ukrainians! The night went on till 2 AM. It was my "concert of the summer" that saved me. BTW, I'll trade someone copies of these pics for a copy of the VOPLI Saturday nite gig (I counted 4 people with videocameras).

**Epilogue:** Some may think I over-exaggerate the lack of talent and retro-qualities of bands performing in Toronto. But on my way to VOPLI VIDOPLIASOVA's Palais Royale gig, guess what band was playing at Hugh's Room? RETROCITY!




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**TOP LEFT:** My first VOPLI disk of a officially released bootleg of a concert in France. My pressing came from Siberia! **ABOVE:** VOPLI postcard given out at Palais Royale gig end. **MIDDLE:** Ticket for the gig at the Palais Royale. **BOTTOM:** Outdoor gig at Bloor West Village. (Photo: Dion Conflict)



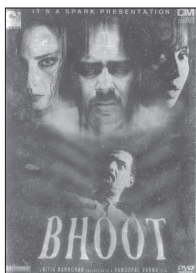
# JUNK

**BHOOT** (India 2003)

**Starring:** Ajay Devgan, Urmila Matondkar

**Director:** Ram Gopal Verma

Moody Vishal (Ajay Devgan with a goatee) moves into an apartment where a woman previously committed suicide. His wife Swati (Matondkar) becomes somewhat possessed, and the front doorman's head gets screwed on backwards. This might not be the best of the Bollywood horror films to come out this year, but it had me jumping many times with phones ringing, people looking in mirrors, etc. It's almost a Bollywood mix of "The Exorcist" and "Demons 2", but without any musical numbers. Look for Rekha as the "sexy witch doctor", who reminded me of Vanessa Paradis. "Bhoot" in Hindi means "Ghost".

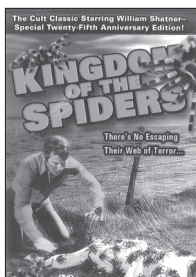


**KINGDOM OF THE SPIDERS** (1977)

**Starring:** William Shatner, Tiffany Bolling, Woody Strode

**Director:** John "Bud" Cardos

FINALLY this awesome Bill Shatner flick is on DVD, but with no other goodies, just the movie (released by *GOODTIMES HOME VIDEO*). Bill plays "Rack Hansen", a vet dealing with the deaths of the livestock in a sleepy Arizona town... Entomologist Diane Ashley (Tiffany Bolling from "Wicked Wicked") comes in and concludes it's all being caused by lethal doses of spider venom. By this time, the town is crawling with the creepy crawlies. There's a great shot of Altovese Davis (Sammy Davis' widow) firing a gun at a spider while on her hand (she pulls the trigger). The film ends with how it begins - with the perky country track "Peaceful Verde Valley" which will play in your head for weeks. The best "spider runs amok" epic, period. It also has Natasha Ryan and Marcy Lafferty (one of Bill's wives), who were also in the Conflict Archive fave, "THE DAY TIME ENDED".

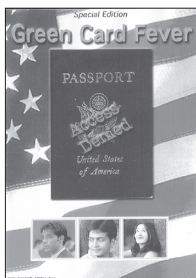


**GREEN CARD FEVER** (2003)

**Starring:** Deep Katdare, Vikram Dasu, Purva Bedi

**Director:** Bala Rajeshkaruni

Murali is a new immigrant who tries defecting to the United States after his visa expires. *GREEN CARD FEVER* follows him in his follies with immigration lawyers, love, and adjusting to American life. If properly executed it would make a great flick, but Rajeshkaruni drops the ball scene after scene and will leave all who view it a sickly green, and running a fever. Katdare and Bedi (who were in the blockbuster "American Desi") both deliver their usual solid performances, but they're given one dimensional characters, and a script in bad need of about 50 additional re-writes. Pete Sears (of *HOT TUNA* fame) does the soundtrack, for what that's worth, which isn't much. Forgettable, with a capital "F".

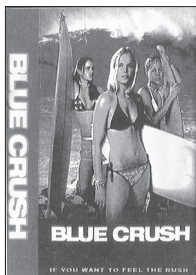


**BLUE CRUSH** (2002)

**Starring:** Kate Bosworth, Matthew Davis

**Director:** John Stockwell

I'm kickin' my ass I didn't buy some of the props for this flick off Ebay shortly after its release, because it's entertaining bubblegum cinema and features the best surf footage seen on screens in years. Anne Marie (Bosworth) is gearing for a big "surf" contest in her native Hawaii against some of the biggest female surfers in the world, but will she get sidetracked ridin' the wave of love with rich boy-toy Matt Tollman (Davis)? Luckily, it's not as stupid as the surf fodder that's came out the last couple of decades, and the girls are hoooot! The surf footage is EXCELLENT,



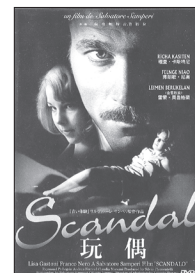
and it would be great to see a better copy than the one I had (which was a gift someone got from the streets of NYC, which looked like it was an 8mm flick that Abraham Zapruder might have filmed.) You're not watching art house fare here, but it's FAR more entertaining than a number of the stupid films that have come out this year. I'd be "stoked" to see it again!

**SCANDALO** (Italy 1976)

**Starring:** Franco Nero, Lisa Gastoni

**Director:** Salvatore Samperi

Lisa Gastoni plays a pharmacist in WW2 France, where she gets involved in "sexual games" and "a tryst" with shop-boy Armand (Franco Nero). As they do things such as have Eliane (Gastoni) strip naked outside the pharmacy so a drunk from the tavern can eyeball her at night, he becomes more brazen and tells Eliane that he's interested in her daughter (played by Andréa Ferréol). Samperi makes a film that borders the line between exploitation and art house fare. The end sequence features EXCEPTIONAL camerawork, weaving in and out of the house where the film and plot itself wrap up. Franco Nero and Lisa Gastoni are excellent in both this version of the film and the dubbed version, known as "Submission". However, if you actually come across this DVD of Scandal (from Japan), AVOID IT, unless your Italian is "buoni". The English subtitles make no sense and you're reading sentences such as "I tiang love for boy", "France raspberry dings look at you". Copies of "Submission" are out there (*Vogue Video* released it in Canada in the very early 80's, then was released by *Prism*), and well worth tracking down as we wait for the domestic release.

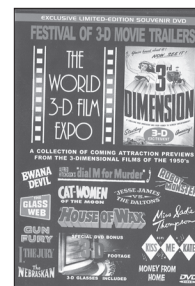


**FESTIVAL OF 3-D MOVIE TRAILERS**

**Starring:** Various

**Director:** Various

This collector's item DVD, a souvenir of the unbelievable "World 3-D Film Expo" that ran at the Egyptian theatre in Hollywood back in September, is a must have on various levels. There's a great collection of flat trailers of a majority of the 3-D features from the 50's 3-D boom from "Bwana Devil" to more obscure flicks such as "Top Banana", plus an excellent still gallery. If that's not enough, you get some 3-D glasses to view some excellent samples of the best anaglyph 3-D footage ever to grace a DVD, including trailers for films such as "The Maze", Lumiere Brothers 3-D test footage from the 30's, and my personal fave, a clip of the weird German 30's 3-D short "6 Madels Rollen Ins Wockened" (I wish the whole tacky German girls swimming short was committed to the DVD). If you're a fan of 3-D it's a MUST HAVE. Jeff Joseph (who assembled the festival and the DVD) went beyond the call of duty on the elements of this disk. Don't let the mediocre design of the cover fool you. Pick up this limited edition disk before it's gone at [www.3dfilmfest.com/souvenir](http://www.3dfilmfest.com/souvenir)

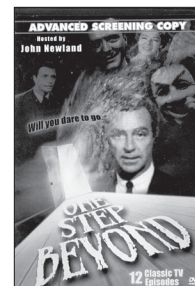


**ONE STEP BEYOND** (1959)

**Starring:** Susanne Pleshette, David White, Yvette Mimieux

**Director:** John Newland

VCI released this 2 disk set of this under-rated TV show from its 1959 season (its second) dealing with "the supernatural". John Newland (who hosted and directed) takes us through 12 classic tales in each episode. My favorite of the episodes is "Tidal Wave" (8/30/1960) dealing with an invalid woman who basically falls out of her wheelchair during a tidal wave evacuation and is rescued by a deaf man who claims to hear her shouting. It would be great to see ALL seasons of this being rerun on TV, but in the meantime, be sure to check out this fun anthology of the "silent cousin" of the TWILIGHT ZONE.



## BAREFOOT GEN (Japan 1983)

**Director:** Mamoru Shinzaki

Anime is usually my personal kryptonite, but this DVD that I picked up at a now closed DVD store in Chinatown that sold pirates is a pretty decent flick, and a good introduction to those that might be interested in the genre. It's based on the true story of Keiji Nakazawa's semi-autobiographical comics. "Hadashi No Gen" (Barefoot Gen) is based on childhood recollections from the bombing of Hiroshima and a child and his mother fighting to stay alive amid burning bodies while searching for food. With regard to the animation, it might now seem somewhat "out of date", but the content still stands on its own and leaves you with a powerful feeling. Can you think of the last animated film you've seen that left you with that sinking feeling in your stomach, from seeing something somewhat shocking? BAREFOOT GEN is that film.

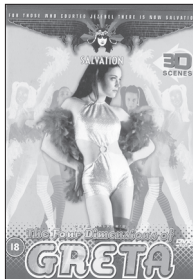


## THE FOUR DIMENSIONS OF GRETA (UK 1972)

**Starring:** Tristan Rogers, Leena Skoog, Robin Askwith

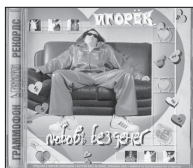
**Director:** Pete Walker

The Fred Olen-Ray of 70's boob and horror cinema Pete Walker (who is one of my favorite English film-makers) brings us this horribly acted, somewhat forgettable 3-D opus. I couldn't describe the film half as well as the quote on the back of this Import disk. "...Featuring possibly the worst German Accent ever committed to film (and) enough pubic hair to stuff two sofas". A German family go to the UK to try to find their daughter Greta, who is in more "positions" than a lazy-boy recliner. The trailer (which I've shown before) is excellent, the film is not. The 3-D works, but there's a fair amount of "ghosting". If you happen to be looking to the sky going, "Boy, I feel like watching a badly acted UK boobie movie in 3-D today", track down a copy. This UK DVD is on legal free.



## Игорек - "Плюбовь без денег" граммфон рекордс

What was I thinking? Geez, I'm a bastard for punishment. Maybe after seeing the tacky video for Igorek's, "ХОН, ребята" that maybe the album would be better. Please someone biotch slap me. Igorek does for Russian rap what the CALIFORNIA RAISINS did for soul. He "raps" the first two tracks, then sings your basic bland ballad. One girl whines backup on one of the tracks and sounds like she's on the throne... Igorek, who's plump and looks like a Russian Phil Collins has already released his 3<sup>rd</sup> album which I haven't heard (this was his 2<sup>nd</sup> turd from 2001). Тупцы!



## KAPTEENI Ä-NI - "Parhaat" Wolfman Records (Finland)

This offering from KAPTEENI brings the strange mix of the Finnish language and dub reggae, along with a rap influence. At first, it left me with that 'what the fuck!' feeling, but it's grown on me a lot. Tracks like "Kaiqittuuria" with its spacey dub sound and other tracks with a soca, almost on the verge of sounding like ska feel, work. I'm more curious as to how they actually came to creating this sound. "Parhaat" would make a good soundtrack while taking bong-hits in a sauna (not that I would!), but surely wouldn't be of interest to the casual North American listener. But I'm still curious what Jukka Pika and company will come out with next.



## RAIMSSI "Koti"

Open Records / EMI Finland Ab

Ahhh, I remember when small Finnish children wanted to be like HANSON and we would get fine bands such as PELAMID or JAM JAM. But RAIMSSI (from Tampere) likes to rap. "Koti" is a one track single from the Tampere based youngster. Well, he can rap fast, I'll give him that, but the baseline is extremely annoying. But hey, my copy was 1 Euro, so it was entertaining enough. What would be more entertaining is putting RAIMSSI in a pit of mud with AARON CARTER and making them fight to the death. His full length album (and I know you ALL want to hear that), was JUST released.

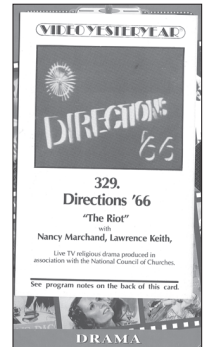


## DIRECTIONS 66 - "The Riot 1966"

**Starring:** Nancy Marchand, Lawrence Keith

**Director:** Bob Bell

This live religious drama that showed on ABC-TV maybe some Sunday morning in 1966 tells the story about a couple running a settlement house and chronicles the husband's disillusionment during the holiday season as a riot progresses outside his building. This is as low budget as live-tv can get - one set and a couple cameras. But the acting and the story move the half hour along. The late, great Buffalo, NY-born Nancy Marchand used to be on the SOPRANOS (as Livia). If you can find a copy of this ancient VIDEO YESTERYEAR release, it's a nice little peak into obscure (and forgotten) television of the Sixties. Well worth checking out.



## Jason Everly continued

*continued from page 4*

**K.I.T.K.:** I've never been to see you play live, but if I was to look at your audience, what kind of people would I find?

**Jason Everly:** Mostly younger girls. People that like melody. There are guys too, but I write more for women than men. Call me crazy.

**K.I.T.K.:** Have you ever been to Canada, or have any plans to play some gigs in Toronto?

**Jason Everly:** I have never been to Canada, but every town I have heard about sounds amazing. I would love to go someday.

**K.I.T.K.:** If I was casting you in a SKIPPY peanut butter commercial and I let you pick out two other people to act in it with you, who would you pick and why?

**Jason Everly:** Mike Tyson would be one. I would pay money just to hear him say "Sippy Peanut Butter". And I think Famke Jansson from "X-Men", because you said I could pick anyone. I would just want someone beautiful to laugh with at Mike.

**K.I.T.K.:** Any final things you would like to say to KEMFLIK1 IN THE KING readers?

**Jason Everly:** I just want to say what a cool guy Dion Conflict is for interviewing me. Shameless plug, I know, but I think it's true.

**K.I.T.K.:** Lastly, I'll make you a deal. You send me a copy of the full songs that I've played samples from a trillion times off your website, and I'll send you some Bollywood movies. Deal?

**Jason Everly:** I'm just getting to Bollywood films so I think that's a fair trade.

*When it comes to North American bands, I'm usually not interested, but I can't wait for the upcoming Jason Everly CD. Hear a sample online at [www.jasoneverly.com](http://www.jasoneverly.com). "Isang" is available online at [www.pilipinosuperstore.com](http://www.pilipinosuperstore.com).*



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